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CARDINAL ANTONIO AGLIARDI

CARROLL BECKWITH

PORTRAIT OF CARDINAL ANTONIO AGLIARDI

THE portrait of Cardinal Antonio Agliardi by Carroll Beckwith, reproduced herewith, was painted in Rome about four years ago and was shown first in the American Department of the International Exposition in Rome in 1911. Recently it has been lent to the Catholic University in Washington.

How this portrait came to be painted

is interestingly recounted in a letter written by Mr. Beckwith, himself, which is as follows: "I read today that Mr. Frick is ready to pay \$600,000 for the Velasquez Innocent X. It was seeing this portrait in the Doria-Pamphili palace in the winter of 1910 that made me yearn to paint a Cardinal. I told my desire to one or two friends in Rome and

Sig. Salvatore Cortisi said, 'Beckwith, I know the handsomest Cardinal in Rome, we will have him to lunch and you can see if you would care to paint him.' Shortly after, Mrs. Beckwith and I were invited to the Cortisi's to luncheon. You can recall the brightness and spaciousness of Roman residences. When the door was thrown open to the drawing room for us to enter, I saw standing before the tall chimney the noble figure of Cardinal Antonio Agliardi, to whom at that instant a lady was courtesying low stooping to kiss the ring on his outstretched hand. Upwards of six feet tall, his trailing robe of crimson gave him a phenomenal height. His head, surmounted by the baretta, was of strong mold, boney in character like many of the north Italians. He looked fully his age, which was seventy-eight, but bore himself with great vigor, standing erect. After lunch Cortisi asked me if I would care to paint him, and upon learning my

eagerness to do so took me at once to His Eminence and told him my wish. He graciously said that he would be honored. The sittings took place at his residence, the Palace of the Cancelleria, for he is the Chancellor of the Vatican. During the sittings he was most desirous that Mrs. Beckwith should sit by and tell him all she knew of Christian Science of which he had vaguely heard and was full of curiosity. The sittings were delightful, save for the cold, as the Palace was in no way heated and His Eminence sat with his feet on a hot-water can; but he was an excellent model and seemed to take great interest in the painting and to be desirous to know all about America where he had never been although he was many years Papal Nuncio at Vienna and in British India. As Cardinal Bishop of Albano, he occupies a very high position at the Vatican. In no way a politician, his counsels nevertheless have great weight."

INDUSTRIAL ART SCHOLARSHIPS FOR FOREIGN STUDY

FOR centuries Italy has been recognized as the source from which to draw inspiration for the fine arts, since she is the daughter of Greece, or perhaps daughter-in-law, being rather a connection than a descendant, and various nations (first among whom is France) have maintained academies for their choicest students, in architecture, painting, sculpture, and sometimes music.

Curiously enough in the establishment and conduct of these academies there are two features of art and art education which have not been dealt with. One is that Italy is particularly the country of industrial art, and the other that education is a regulating process.

There is always a kind of fear among those who aim to encourage artists that any tendency to direct or control will kill the divine flame; whereas the best way to get the most serviceable force out

of anything burning is to regulate the draft, otherwise it is simply consumed.

If one studies the best periods of Italian art, it will be found that combined with controlled conception is controlled craftsmanship, the design and the process in accord. It is odd, therefore, that this eminent quality of Italian work should have been overlooked or ignored by educational institutions whose aim is the elevation of the crafts. It is equally so, I think, in those institutions whose aim is the so-called fine arts, for almost without exception, the "trade of painting" was taught along with goldsmithing, enameling, wood-carving, etc., a splendid foundation for great decorative work.

To emphasize the specific claims and value of the crafts, the minor arts, or whatever name the work in the materials other than paint and marble only may